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LIVERPOOL ART CLUB.

COLLECTION,

ILLUSTRATIVE OF THE HISTORY

AND PRACTICE

OF

ETCHING.

LENT AND CATALOGUED BY

JAMES ANDERSON ROSE, Esq.,

OF LONDON.

OCTOBER, 1874.

PRINT DEPT. NATIONAL GALLERY

LIVERPOOL:
PRINTED BY LEE AND NIGHTINGALE, 62, NORTH JOHN STREET.
1874.

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INTRODUCTION ON ETCHING.

Etching is the art of graving, with a needle, on a varnished copper plate, so that wherever the copper has been laid bare by the etching needle, aquafortis poured on the plate bites in, but does not effect that part of the plate which remains covered with the varnish. If then the varnish be removed, and the copper plate be covered with ink, and wiped over with the hand of the printer, so as to fill up with the ink all the bitten-in lines of the design on the copper, an impression on paper taken by pressure in a rolling press is called an etching.

"Dry point" is a technical term for a process ancillary to etching, and consists in drawing direct on the copper plate with the etching needle, the plate not being varnished, so that so far as dry point is concerned, acid is not used for biting in, and the impression on paper is taken direct from the copper. Fewer impressions can be taken of a dry point plate, or of an etched plate which has been aided by dry point, because the incisions of the needle, used as dry point, are not so strong or deep as the incisions of the needle bitten in by acid.

"Burr" is also a technical term, used to describe the effect produced on the printed etching, owing to the edge of each stroke of the needle on the copper plate being slightly serrated or ragged; this delicate rough edge of copper holds an extra portion of ink after the copper has been rubbed over by the printer's hand, and leaves on the paper, when the copper plate is pressed by the rolling machine, a rich soft velvetty appearance, which for that reason is greatly esteemed by connoisseurs, and because also it shows the etchings having this burr, to be impressions before the plate is worn.

Printing—good effective printing—with the right ink, in the right state, skilfully used by an artist in printing, having a soft light hand, is of the utmost importance in producing a fine impression, and a successful etching.

To illustrate the variation produced by printing only, see No. 439, where three impressions of the same etching shew the difference, it may be said, between day and night.

Unlimited freedom is the characteristic of etching. The needle, gliding along the surface of the copper, meets with little resistance, and easily takes any direction the hand may give. Etching may be practised by an artist with almost the same facility as if he were drawing with a pencil or pen on paper, with this distinction, that in drawing on paper the artist sees at once what he has done, whilst in etching experience only teaches what effect each stroke will produce when an impression is taken from the copper plate.

Line engraving, as distinguished from etching, may be shortly described. It is effected by an instrument called a "burin," with which the artist cuts or ploughs the copper plate with firmness and force. This process requires strength, time, and patience.

In mezzotint, the surface of the copper plate is roughed with a tool designed for the purpose, and afterwards the surface is worked on by a burnisher, as required to produce the design, and especially the light and shade.

The chief characteristic of etching is freedom,—of line engraving strength,—of mezzotint softness.

Wood engraving is an entirely different process to line engraving or etching. In wood engraving the design is cut in relief, the rest of the surface being cut away, so that for taking the impression the design is inked; whereas in line engraving and etching, the reverse is the process employed, to take the impressions the incisions are filled with ink, the rest of the plate being wiped clean. Wood engraving in fact is a work in cameo, line engraving and etching are works in intaglio.

There have been controversies for generations amongst various countries, notably Italy, Germany, and Holland, as to which is entitled to the honour of the invention of printing, and of engraving. But as to etching, there is little or no evidence or record where the process was first invented or used. Albert Durer etched a few plates, but he had evidently not fully mastered its technical difficulties, and his etched plates are not to be compared to his line engravings. Some form of the process of etching had doubtless been used before his time, both in Germany and Italy.

The earliest book on etching in the English language is dated 1599. It is entitled "A Book of Secrets," and "also to grave with strong water on steel and iron." It is stated to be trans-

lated out of Dutch. Two things are therefore shewn by the title—first, that the process of etching was previously known in Holland; and, second, that steel and iron were employed before copper was used for the purpose.

Jaques Callot, a native of Lorraine, fully developed the technical processes, and largely practised etching. It is unnecessary—perhaps impossible—to add anything to the merits of Callot beyond those set forth in the following remarkable inscription on an engraving, by Bosse, of the tomb of Callot:—"A la posterité, Je suis Jacques Calot, ce grand et excellent calcographe, qui repose en ce lieu en attendant la résurrection des corps. Ma naissance fut médiocre, ma condition noble, ma vie courte et heureuse; mais ma renommée a esté et sera sans pareille; personne ne ma esté esgal en toute sorte de perfection pour le dessein et la graveure sur l'airain. Toute la terre a consenti aux louanges extraordinaires qui men ont esté données sans que pour cela je sois jamais sorti de ma modestie naturelle. Je naquis à Nancy, l'année 1594, et mourus aussi à Nancy le 23e Mars, 1635, au regret incroyable de la Lorraine, ma patrie, et de tous les plus rares esprits de notre siècle, et principalement de damoiselle Catherine Puttinger, mon espouse qui pour un dernier témoignage d'amitié m'a faict dresser ce tombeau. Prie Dieu pour celuy qui ne te priera jamais de rein et passe."

In 1645 Abraham Bosse, the disciple of Callot, published a dissertation in French, on the art of etching. He lived much longer than Callot, his works are very numerous, and a mine of information on the manners, customs, and costumes of the time of Louis XIII.

In 1662 William Faithorne, the famous English line engraver, published an account of etching, entitled, "The Art of Graveing and Etching, wherein is exprest the true way of Graveing in Copper. Allso the manner & method of that famous Callot, and Mr. Bosse, in their severall ways of Etching. Published by Willm. Faithorne. And sold at his shop next to ye signe of ye Drake, without Temple Barr, 1662."

Faithorne dedicated this book to Sir Robert Peake, under whom Faithorne states he had the honour of serving in the Garrison of Basing, in defence of the Royalist cause, in the Civil War; and that service unhappily ending, he had returned from the service of arms to the service of the arts, and to his

employment of an engraver. To this work is added a poetical address, by T. Flatman, "To my ingenious friend Mr. Faithorne on his book," from which may be extracted an interesting account of the use of portrait engraving, and the merits of Faithorne :—

"That hand, whose curious Art protracts the date
Of frail Mortalitie, and baffles Fate
With Brass and Steel, can surelie potent be
To rear a statelie Monument for Thee.

For my part, I prefer (to guard the Dead)
A Copper Plate, before a sheet of Lead.
So long as Brasse, so long as books endure,
So long as neat-wrought Pieces, Thour't secure,
A Faithorne sculpsit is a charm can save
From dull oblivion, and a gaping Grave."

Faithorne explains in this treatise how to make the varnish (of pitch and rosin), how to make the aquafortis (of vinegar, salt ammoniack, salt, and vertdegriz), and how to use both. How to choose the copper, and the needles, and how to etch. These technical processes, in the course of more than two centuries since his time, have been improved upon, and all the materials the artist then prepared for himself are now made for him by the tradesman; but his book may be referred to as the work of an artist who understood his calling, and who, in a small volume of 43 pages, compressed all that was then known of the art of etching and engraving.

According to Mr. Hamerton, in his very interesting treatise on etching and etchers, successful etching requires a multitude of organic, artistic, and mental qualifications. It must be premised that a perfect knowledge and executive gift of drawing are absolutely essential, and next, that industry, although it may give a certain amount of manual skill, cannot make an etcher. Mr. Hamerton then sets forth in numerous chapters what are the necessary qualities for a master in etching, which may be summarised as follows :—

Comprehensiveness.—To grasp the whole subject at once, in all its relations, and to work only with reference to the whole.

Abstraction.—When an etcher knows that his art cannot really imitate, he resorts to abstraction and boldly interprets.

Selection.—An artist does not try to detach one truth from its fellows, but to give the sum of all the truths, so that a master

in etching will fully convey the ideas of structure, of light and shade, and of local colour with the same set of touches.

Sensitiveness.—An etcher should be sensitive in the best sense. True sensitiveness is not disease, but the highest life of the purest health. (Under this head Mr. Hamerton remarks, —"In great capitals there is over stimulus from the excess of exhibitions. In the country, from the want of stimulus, there is mortal dulness, one of the well known marks of provincialism.")

Emphasis.—In all human communication, when there is energy enough to move men, there is emphasis,—in oratory, in literature, in acting, in painting, in common daily talk, in music, even in the pantomime of gesture. There is a kind of emphasis necessary to all etching, even the most laboured, the delicate accentuation that lives in every stroke.

Passion.—The one capacity which makes all his other powers available, is the capacity for passionate emotion. To feel vividly, to be possessed for a few hours by some over mastering thought before the fire has time to die out of it, this is the first condition of success in etching.

Frankness.—Etching is eminently a straightforward art. It does not resort to apparently difficult ways of doing easy things in order to get credit for difficulties overcome. On the contrary, it is remarkable for preferring apparently simple ways of doing difficult things.

Speed.—It is right to insist on a certain value in mere rapidity. A rapid stroke, when not so rapid as to miss the necessary modulations, is generally better than a slow one, and a concise expression preferable to a diffuse expression.

Motives.—The motive of a picture is not so much material as spiritual.

In these principles there is a great deal of truth, carrying out Mr. Hamerton's theory that an etching should always be conceived purely as a sketch, and what is called a "finished" etching ought to be nothing more than a sketch carried further. It may be doubted, however, whether the art of etching ought to be circumscribed by any such theory, or whether these principles are especially applicable to the works of first-rate artists, like Rembrandt and Vandyck, Méryon or Whistler. Genius is bound by no rules. It is essentially original, and modifies, alters, adds to, opposes, all previous opinions or works on any given subject, and in fact makes laws or principles

for itself. Mediocrity does not take the lead of public opinion, it makes it a business to watch all its caprices, and to follow it in every casual turning. Genius on the contrary is not popular, it opposes what has gone before, and so far as it is original, it has to bide its time and to create the taste to understand and appreciate originality.

Rembrandt Van Ryn is the sole and supreme monarch of etching, who developed in perfection its admirable qualities. He probably prepared all his own materials, and kept a printing press in his studio, so that he himself, printed off the impressions of his copper plates. He worked in secret, and never practised the details of his art in the presence of any one. The marvellous effects he produced have puzzled modern experts to discover the mode of his operations, so as to account for the wonderful results he arrived at. He added work to his plates, altered, bit and re-bit with acid, used dry point certainly, and perhaps the burin, and in fact seemed never satisfied, so that most of his prints are found in many different states. Of his own portrait, drawing at an open window, (No. 369) there are ten different states. It did not always or necessarily follow that the later states of his plates were the best. Sometimes, in making an alteration or addition, a better previous effect was lost or changed for the worse.

The censorious and ignorant have invented a low and vulgar motive for Rembrandt's anxiety to perfect his work. It has been said that he knew the insanity of collectors, who then, as now, had a mania to possess different states of his etchings, not for their intrinsic merits but their rarity, and that avarice induced him to produce these different states to gratify these maniacs and his own cupidity. The world cannot comprehend the insatiable thirst of an immortal genius for perfection. This Rembrandt—whose magical works illuminate every national gallery in Europe, leaving still plentiful stores for the adornment of the palaces of princes and the mansions of nobles—whose etchings altered, improved, perfected by ceaseless and profound thought and unintermitting labour,—the equivalent of whose works would now be estimated in gold by millions sterling,—this Rembrandt was an insolvent debtor! His treasures of Titians, Raphaels, and other master pieces, with a hundred volumes which he had collected of the finest engravings in the world, his chairs, tables, bed, walking sticks, shirts, pockethand-

kerchiefs, linen then at the washerwomans, and his Bible, were sold by public auction under a judicial execution ;* and realized less than one-fourth of their estimated value. Rembrandt thenceforth descended to greater poverty, and such ultimate obscurity that the time and place of his death were for nearly two centuries unknown, and he was long supposed to have died at Stockholm, a fugitive from his native land. It has only very recently been ascertained that he was consigned to his last resting place in Amsterdam.†

The late B. R. Haydon, in his "Essay on Painting," says of Rembrandt :—"Whether in portrait, landscape, or historical pictures, large and small, he was like nobody ; as wonderful as any, and sometimes superior to all. His etchings unrivalled ; but in the naked form he was an Esquimaux. His notions of the delicate form of woman would have frightened an Arctic bear. Let the reader fancy a Billingsgate fish-woman, with hideous feet, large knees and bony legs, a black eye, and a dirty night cap,—and he will have a perfect idea of Rembrandt's conception of female beauty." The English people can bear—indeed like—to hear both sides, can listen without frenzy, argue without getting into a passion. Calm, sagacious, robust in thought, they read not necessarily to believe, but if need be to doubt and dispute; and so Mr. Haydon's opinion of Rembrandt's women is given for the reader's thoughtful, and it is to be hoped, doubting consideration.

Contemporary with Rembrandt, and afterwards, came a series of Artists known as the Dutch etchers ; Berghem, Both, Dujardin, Ostade, Paul Potter, Ruysdael, Waterloo, and others. Some of them pourtrayed the external aspects and domestic life of Holland with extraordinary power ; few of them, if any, ever dreamt of representing youth, beauty, or elegance of form ; several etched animals with remarkable skill. Fine impressions of their best works are excessively rare. In the collection now exhibited, animals are shewn, not by the Dutch but by the English etchers, Landseer, Lewis, and Ansdell.

* Inventory of Rembrandt's effects made on the 25th and 26th of July, 1656.

† "I have lately discovered that Rembrandt died in 1669, at Amsterdam, on the Rozengracht. His mortal remains were interred on the 8th of October of the same year in the West Church (Wester Kerk) of this town."— *Discourse on the Life and Genius of Rembrandt, delivered at Amsterdam, by Dr. Scheltema.*

Vandyck was another famous etcher, as well as painter. He etched the portraits of a considerable number of his friends and contemporaries, with whom he lived on terms of intimacy. These etchings are distinguished for delicacy and precision of drawing, for vigour also, and power of expression, with the same nice discrimination of character and grace of action which are so pre-eminently displayed in his pictures. In the first states, as etched by Vandyck, they are excessively rare. Twenty-two of them, with additional states finished by other engravers, and five other etchings by Vandyck, were sold at the sale of Julian Marshall's prints, in 1864, for £400; but they were then, and certainly are now, worth very considerably more.

Vandyck's career ended in adversity, and when he was but 42 years of age. He tried to retrieve his fortunes by the study of alchemy. Charles I., who had given him a pension, offered £300 (more than £1,000 of our money) to the physician who should save him, but his ailments were mortal: he died, and was buried in Old St. Paul's, so his ashes were lost or dispersed by the fire of London. Considering the multitude, size, and splendour of his works in England, and in the low countries, as well as in Italy where he lived five years; that he had hosts of friends, and lived always magnificently; it is marvellous how he found time in so short a life, to produce so many and such beautiful works, and equally lamentable to think of his dreary end.

Hollar was another admirable etcher, who lived a long life of incessant labour. His works are numbered by thousands. Parthey's catalogue of them forms a considerable octavo volume. Dying in old age in hopeless poverty, he earnestly entreated the bailiffs, then carrying off his furniture, to leave him but his bed to die on.

The greatest etcher of modern times is Méryon. A rare and subtle genius. So original and full of shadowy tragedy—so certain in his work—so true to facts—so powerful in execution, yet fraught with mournful mystery. Think of him tenderly, mournfully; this timid and neglected spirit, despairing, destroying his work—and perishing miserably in a madhouse.

First among living etchers—entirely original in his work as is the custom of genius—comes James Whistler. It is difficult to determine what nation is entitled to the honour of rearing or teaching him; for his descent is Irish, his parentage American, his birth Russian, his education Parisian, and he has long lived

in England. His first etchings were published in Paris where he then resided: they are full of talent both in landscape and portraiture. The Thames etchings were executed in England. They are superb, truth itself as to facts, yet suggesting with a stroke where a common artist would put a hundred, and produce infinitely less or perhaps no effect. But in portraiture Whistler is above all contemporaries, various in pose and motive, full of character and individuality, with infinite diversity. To pourtray a man, woman, or child with power, grace, and tenderness, requires many rare qualities. Whistler has these pre-eminent artistic gifts. His precision is marvellous. His works have a dainty witchery. He worms about a copper plate like a magician.

M. Legros, long resident in England, is an etcher of great and weird capacity, whose rare powers and naturalistic genius are held in high and deserved estimation by artists and other competent judges.

In France there is now a multitude of etchers of distinguished ability, Braquemond, Courtry, Flameng, Gaillard, Jacque, Jacquemart, Rajon, and a host of others scarcely if at all inferior to those mentioned.

The English can claim as entirely national Mr. Seymour Haden, an eminent surgeon of London, and a celebrated amateur etcher. His works fulfil all the conditions of Mr. Hamerton that etchings should be sketches, and even if finished they should still be finished sketches: and are as such remarkable for all the qualities Mr. Hamerton considers necessary for success; comprehensiveness, abstraction, selection, sensitiveness, emphasis, passion, frankness, and speed; truthful yet Idyllic and beautiful in the extreme.

Fine Art Critics too often dogmatically stereotype narrow opinions and personal likes and dislikes, sometimes depreciating or omitting all mention of some of the best artists, whilst often unduly extolling inferior ones. In 1768 the Revd. Mr. Gilpin published an essay on prints which went through many editions, and was translated into several modern languages. In this book may be found criticisms astounding for their perverse folly. Of Marc Antonio's works (the greatest engraver of all time) Mr. Gilpin said:—"Their antiquity not their merit, seems to have recommended them. Their execution is harsh, and formal to the last degree; and if his prints give us any idea of the works of

Raphael, we may well wonder how that master got his reputation." One of Marc Antonio's finest engravings Mr. Gilpin called "a vile print." How far modern opinion coincides with Mr. Gilpin's may be judged by the fact, that last year (1873) a small engraved portrait of Aretino by Marc Antonio, was sold in London by public auction, for more than 700 guineas.

Of Rembrandt, Mr. Gilpin said:—"His prints have only his inferior qualifications to recommend them;" and venturing on prophecy, added that—"In two or three years more, perhaps, the date of Rembrandt will be over." More than a hundred years have passed away since this book was published, but the works of Rembrandt have steadily risen in estimation and price. Mr. Gilpin complained that he had known 30 guineas given for the etching of Rembrandt called "the hundred guilder." Mr. Willshire, in his introduction to the study of ancient prints, gives the following account of the constant rise of the price of this etching since Gilpin's time:—

			£.	s.	d.
At Burgy's Sale in	1755	it brought	7	0	0
Barnard's ,,	1798	,, ...	33	1	6
Hibbert's ,,	1809	,, ...	41	7	6
Debois ,,	1844	,, ...	112	0	0
Verstolk's ,,	1847	,, ...	140	0	0
Johnson's ,,	1860	,, ...	160	0	0
Pole Carew's	1835	,, ...	163	0	0
Esdaile's ,,	1840	,, ...	231	0	0
Price's ,,	1867	,, ...	1,180	0	0
Palmer's ,,	1868	,, ...	1,100	0	0

Of Claude, Mr. Gilpin published the following perverted nonsense:—"The etchings of Claude Lorraine are below his character. His execution is bad, there is a dirtiness in them which is disgusting. His prints are generally the dirty shapes of something he could not express." A modern critic, Mr. Willshire, puts the other side. He says,—"In the whole range of etching not lovelier works can be found than some of the creations of the needle of Claude Gellée de Lorraine. One of his etchings called 'Le Bouvier,' stands almost peerless and alone; it is unsurpassed, it is perfectly delicious, it is the quintessence of beauty." And of the "Setting Sun," (see No. 54) Mr. Willshire says "it is a jewel of the first water."

Mr. Gilpin's book was a very popular work in its day on the subject of prints, and is the basis of the opinions of Horace

Walpole about engravings. Walpole's "Anecdotes of Painting in England and Catalogue of Engravers" is a work of great interest, but, inasmuch as Gilpin was his authority on engraving, and "capability" Brown and "Wyatt, the destroyer," were his oracles on architecture, Walpole's opinions on Art should be read with many doubts.

The advance in the knowledge practice and love of the Fine Arts, is sometimes said to be one sign of the decadence of a nation. Prolonged peace, and the consequent accumulation of wealth, it is alleged, produce luxury and debauchery, selfishness and want of courtesy in manners, and either a disregard of, or superstition engendered by cowardice, in religion. With these conditions (if they be true) the Fine Arts will notwithstanding advance in popular esteem; yet we know that in the English people—not meaning thereby that aggregate of ignorance poverty and crime, which demagogues and scoundrels call the people; but the best of all classes, high and low, rich and poor—there is a living, breathing and inspiring sense of religion and morality, right and wrong, which is the only abiding atmosphere of true art. Therefore we may fervently hope and well believe that the Fine Arts rightly understood and directed, will relieve the mind harassed with care—clear the brain wearied with toil—lend grace to life—and tend to exalt the understanding—purify the heart—aid morality—give to true religion homage—and by inspiring a wise admiration of the beautiful, prove a delight in prosperity, and a refuge and consolation in adversity.

Her eye did seem to labour with a tear,
Which suddenly took birth, but overweigh'd
With its own swelling, dropp'd upon her bosom,
Which, by reflection of her light, appear'd
As nature meant her sorrow for an ornament.
After, her looks grew cheerful, and I saw
A smile shoot graceful upward from her eyes,
As if they had gain'd a victory o'er grief;
And with it many beams twisted themselves,
Upon whose golden threads the angels walk
To and again from heaven.

JAMES ANDERSON ROSE.

COLLECTION OF ETCHINGS.

This Catalogue is arranged alphabetically under the Names of the Etchers.

At the end is an Index of the subjects arranged alphabetically, with references to the Etchers and Nos. in the Catalogue.

*The Etchings are numbered consecutively, but the Horizontal Frames are necessarily hung separately, and are marked * to distinguish them.*

ROOM 1, contains upright frames, between Nos. 1 and 311 inclusive.

„	*	„	horizontal	„	„	19 „ 286	„
ROOM 2,		„	upright	„	„	312 „ 368	„
„		„	horizontal	„	„	289 „ 409	„
ROOM 3,		„	upright	„	„	369 „ 469	„
„		„	horizontal	„	„	410 „ 459	„
ROOM 4,		„	upright	„	„	470 „ 537	„
Upstairs		„	horizontal	„	„	500 „ 525	„

ANSDELL. RICHARD, R.A.,

English Painter.

1 STAG. DONKEYS.

BAILLIE. CAPTAIN,

Amateur Etcher. Born in Ireland, about 1736; made many copies of Rembrandt's etchings.

2 Portrait of WILLIAM, PRINCE OF ORANGE, Father of William III. *After a painting by Terburg.*

BLOOTELINGH. Abraham,

Dutch Engraver. Born at Amsterdam, 1634.

3 Portrait of Admiral Michael Ruyter.

BODMER. Karl,

Contemporary French Artist.

4 Wood Scene, with Peacock and Hens.

5 Two Etchings of Bears.

6 Studies of Deer.

7 Wood Scene Eagle.

8 Storks Pigeon.

9 Studies of Birds.

10 Ducks.

BOILVIN. Emile,

Living French Artist.

11 Portrait of M. Paul Rajon.

12 Salomé with the Head of John the Baptist. *After Henri Levy.*

13 Portrait of a Lady. *After Frans Hals.*

14 Camel and Arabs on the Bank of a River. *After Fromentin.*

15 Love Making. *Two Etchings.*

16 Nymphs. *After Boucher.*

17 River Scene. *After Wouvermans.*

BOL. Ferdinand,

Dutch Painter and Engraver. Born at Dort, 1511; Pupil of Rembrandt; died 1681.

18 The Sacrifice of Isaac.

BONSONGE.

19* Batterie de New York.

BORROMÉO. G.

French Artist.

20* Vue Prise aux iles Borromées.

BRANDARD. ROBERT,

Deceased English Artist. Born in Birmingham, 1805; died 1862.

21 to 30 Selections from Set of Etchings, published in 1844.

BRAQUEMOND. Felix,

Contemporary French Artist.

31* Le Haut d'un battant de porte.

32* Salle à Manger. *After Leys.*

33* Ils s'en allaient de la tête et barytonnant du cul (Rabelais).

34 The Frightened Hare.

35 Portrait of Erasmus. *After Holbein.*

36 Portrait of Charles Méryon.

A very rare etching—only three impressions exist. Another plate has been etched of the same portrait half-an-inch shorter at the bottom. The portrait has underneath it a facsimile of a sketch of Méryon in the Madhouse at Charenton, by Flameng.

37 Medallion Portrait of Méryon.

38 Finis.

BROWNE. MADAME HENRIETTE,

Contemporary French Painter.

39 BENJAMIN'S COAT OF MANY COLOURS BROUGHT TO JACOB.

BRUNET-DESBAINES. ALFRED,

Living French Artist.

40 DUTCH RIVER SCENE.

41 THE HOTEL DE VILLE, PARIS: before and after the Commune.

42 THE BURIAL OF SIR DAVID WILKIE.
From Turner's picture in the National Gallery, London.

CALLOT. JAQUES,

French Engraver. Born at Nancy, 1592; travelled in Italy; returned to France; died 1635.

43 and 44. THE LIFE OF THE PRODIGAL SON.

CHATTOCK. RICHARD SAMUEL,

English Amateur Etcher.

Set of Etchings Illustrating Eton.

45 MONKEY ISLAND. THE THAMES AT OAKLEY.

46 CHAPEL STEPS. MAIDENHEAD BRIDGE.

47 SHEEP'S BRIDGE. ROMNEY LOCK.

48 CHAPEL FROM THE CLUMP. UPPER CLUB.

49 LONG WALK. THE COLLEGE FROM THE RIVER.

50 SIXTH FORM BENCH. SURLY HALL.

51 BOVENEY LOCK. THE BROCAS.

52 THE MOAT.

CHIFFLART. F.

Contemporary French Artist.

53 PERSEUS WITH THE HEAD OF MEDUSA.

CLAUDE GELÉE DE LORRAINE.

Celebrated Landscape Painter. Born in Lorraine, 1600; lived and died in Italy, 1682.

54* THE SETTING SUN.

"This etching is remarkable for the inexpressible tenderness of its sky, and is in this respect undoubtedly the finest ever etched."—*Hamerton.*

"With easy grace his needle has rendered the lucid water, the solid buildings, the leaves quivering in the wind, the air seems to pervade everything: he takes his inspiration direct from nature, and his poetic spirit does the rest. At no time has landscape been treated with such majesty, grace, and bold simplicity."—*Duplessis.*

COURTRY. C. L.,

Living French Artist.

55 MARGUERITE. *After Tissot.*

56 SALOMÉ, THE DAUGHTER OF HERODIAS. *After Regnault.*

57 THE PRIEST'S BLESSING. *After Zamacöis.*

58* MILL, with Cattle. *After Van Marcke.*

59* ROPEWALK, with Cattle. *After Van Marcke.*

CRESWICK. THOMAS, R.A.

English Painter. Born at Sheffield, 1811; died, 1869.

60, 61, 62 SIX LANDSCAPES.

"Careful and complete in his finish, good taste prevailing in all his works, and conspicuously so in his charming contributions to the Etching Club."—*Redgrave.*

CRUIKSHANK. GEORGE,

Living English Artist. Born 1792.

"There is in Cruikshank an artist within or behind the caricaturist, and this artist is a personage of exceptional endowment. His invention is vivid, and his power of drawing the figures invented is singularly sprightly and precise. There are etchings by Cruikshank which are as excellent artistically as they are notable for genius and wit, where the stroke of the needle is as happy as the thought."

63 A REVERIE, with Portrait of GEORGE CRUIKSHANK.
From Cruikshank's Table Book.

64 Selections (6) from the Illustrations of JACK SHEPPARD.

65 Do. (4) do. do.

66 Do. do. MISER'S DAUGHTER.

67 Do. do. ROOKWOOD.
(Turpin's Ride to York.)

68 Do. do. WINDSOR CASTLE.

69 The Illustrations of JACK AND THE BEANSTALK.

70 Do. CINDERELLA.

71 Do. HOP O' MY THUMB.

72 Do. PUSS IN BOOTS.

DAUBIGNY. CHARLES,

Living French Painter.

73* LANDSCAPE.

"All the etchings of Daubigny depict with freedom the poetic aspects of nature, and describe with singular fidelity the peculiar features of the meadows, woods, and cultivated districts of central France."

DE COCK. CÆSAR,

Contemporary French Painter.

74 WOOD SCENE.

DELATRÉ. AUGUSTE,

Living French Printer of Etchings and Etcher.

75, 76 LANDSCAPE ETCHINGS.

77 VIEW OF PARIS (Large, on Screen).

78, 79, 80, 81 LANDSCAPE ETCHINGS.

DESBROSSES. LEOPOLD,

Contemporary French Artist.

82* WATERLOO. *A la Victor Hugo.*

DETAILLE. EDOUARD,

Contemporary French Painter.

83 Sketches of FIGURES.

84 UN UHLAN.

EDWARDS. EDWIN,

Contemporary English Amateur Etcher.

85* A FAIR ON THE RIVER BANK.

86* WINTER SCENE.

87* SUMMER-TIME.

88* FOREST-TREES IN WINTER.

89* RIVER SCENE.

90* WATERLOO BRIDGE, AND LONDON, with the Building of the Thames Embankment.

91* THE BUILDING OF BLACKFRIAR'S BRIDGE, LONDON.

92 CHESTER.

93 THE RIVER MEDWAY.

94 CAM MELLVR.

95 PARDENICK.

96* VIEW OF PARIS, from a house top.

FEYEN-PERRIN. A.,

Living French Artist.

97, 98, 99 ETCHINGS OF SUBJECTS AND FIGURES.

FLAMENG. LEOPOLD,

Living French Artist.

100 Portrait of M. GUIZOT. *After Paul Baudry.*

101 Portrait of MRS. GRAHAM. *After Gainsborough.*

102 Portrait of MADAME ERNEST FEYDEAU.
After picture by Carolus Duran.

103 Portrait of M. INGRES.

104 Portrait of OVERBECK. *After Hauser.*

105 JEUNE FILLE FLORENTINE. *After Timbal.*

106* CHRIST HEALING THE SICK.

Copy of the etching by Rembrandt, called "The Hundred Guilder Piece." An impression of the original etching by Rembrandt was bought by Mr. Charles Palmer, a London solicitor, for £1,180, at the sale of Sir Charles Price's prints.

107 ETCHING OF CARVING IN SPECKSTEIN, by Albert Durer, representing the Birth of St. John the Baptist. The man near the bed is the doctor. The father, Zacharias, is writing on a tablet the name of the new-born son, "John;" the writings in Hebrew are legible. A man entering at the door is supposed to be Durer himself, whose monogram and the date, 1510, are cut on a tablet at the foot of the bed.

This carving was acquired by Richard Payne Knight, Esq., in the Netherlands, about the end of the last century, at a cost of £500, and by him bequeathed to the British Museum. The fingers of Elizabeth are broken; it is otherwise in a wonderful state of preservation.

108 CONDEMNED TO DEATH. *After Munkacsy.*

109* TASSO IN PRISON. *After Eugene Delacroix.*

110* THE NIGHT WATCH.
After the picture by Rembrandt, at Amsterdam.

111* LA HALTE. *After Meissonier.*

112 THE PAINTER AND CONNOISSEURS. *After Meissonier.*

113 THREE LADIES READING A LETTER.
After Toulmouche.

114* THE HAREM. *After Regnault.*

115* CHARGE D'ARTILLERIE. *After Schreyer.*

116 AMARYLLIS.

FORBES. EDWARD,

Contemporary American Artist.

117* Episode of the American War—ARTILLERY.

FORTUNY. M.,

Living Spanish Painter.

118* ARABE VEILLANT LE CORPS DE SON AMI.

119* DEAD ARAB.

120 ARAB AND CHILDREN.

121 GARDE DE LA CASBAH A TETUAN.

122 TIREUSE DE CARTES. ARAB OF TANGIER.

123 THE READER.

FOURNIER. PAUL,

Contemporary French Artist.

124 THE RECKONING. *After Meissonier.*

FREY. T. DE.

125 Portrait of COPPENOL, Writing Master.
After a Picture in the Cassel Gallery.

GAILLARD. CLAUDE FERDINAND,

Living French Artist.

126 Portrait of A MAN. *After Van Eyck.*
The original picture was in the collection of M. Suermondt, now purchased by the Frussian Government.

GAUCHEREL. LEON,

Living French Artist.

127 SLEEPING SOLDIER. *After Meissonier.*

128 Five Portraits of FRENCH ACTORS.

GAUTIER. A.,

129 NUNS OUTSIDE CONVENT WALL.

GEDDES. ANDREW, A.R.A.,

Subject Painter. Born in Edinburgh about 1789; died in London, 1844.

"He was a good etcher, and some etched portraits by him showing much power were exhibited."—*Redgrave.*

130 to 135. Selections from a set of Etchings given by Geddes to Sir Edwin Landseer.

GÉROME,

Living French Painter.

136 AN ARAB.

GOYA. FRANCISCO,

Spanish Painter and Engraver. Born 1746; died 1828.

137 PHILIP III., King of Spain. *After Velasquez.*

"Not the least valuable of the efforts of his graver are some of the earliest, his etchings of the great equestrian portraits of Velasquez."—*Stirling's Annals of the Artists of Spain.*

138 MARGARET OF AUSTRIA, Queen of Spain.
After Velasquez.

139 DON BALTASAR CARLOS, Prince of Spain, son of Philip IV. and Isabel of Bourbon.
After Velasquez.

GRENAUD. HENRI,

Living French Artist.

140 Portrait of COROT, French Painter.

HADEN. FRANCIS SEYMOUR,

English Amateur Etcher.

"F. S. Haden is a London surgeon in large practice, devoted to his profession, which he pursues actively—and an artist of rare endowment and consummate practical skill."—*Hamerton.*

141 Portrait of THOMAS HADEN, when a boy.
After a picture by Wright, of Derby.

142* Out of Study Window.

143* Battersea Reach.

144 Lord Harrington's House, from Kensington Gardens.

145* The Towing Path.

146* Sunset on the Thames.

147* Fulham.

148 Shepperton.

149* Whistler's House at Old Chelsea.

150* Kew Railway Extension.

151* Early Morning in Richmond Park.

152 Thames Side at Kew.

153* Egham.

154* Egham Lock.

155* Brentford Ferry.

156* A Sunset in Tipperary.

157* The Teivy, Cardigan, South Wales.

158* Kilgaren Castle.

159* House of Benjamin Davis, Smith, Newcastle-in-Emlyn, South Wales.

160* Kenarth South Wales.

161* Newcastle-in-Emlyn, South Wales.

162* Shere Mill Pond, Surrey.

"With the single exception of one plate, by Claude, this is the finest etching of a landscape subject that has ever been executed in the world."—*Hamerton.*

163 EVENING, a Study.

164* KIDWELLY, South Wales.

165* Dry Point—MYTTON HALL, Lancashire.

166 Three Etchings.

167* THE BREAKING UP OF THE AGAMEMNON.

168 SYLVAN SCENE.

HENRIQUEL-DUPONT. LOUIS PIERRE,

Living French Engraver.

169 Portrait of MIRABEAU. *After Paul De la Roche.*

HERVIER. HENRI ADOLPHE,

Contemporary French Artist.

170 TWO SHIPPING SCENES.

HESELTINE. J. P.,

English Amateur Etcher.

171 LONGASHALL. BLACKDOWN.

172 TWO RIVER SCENES.

173 CHIDDINFOLD. HAMBLEDON BRICKFIELD.

174 TWO RIVER SCENES. THE SEA.

175 RIVER SCENE. AYLMERTON NORFOLK.

176 NORWICH.

177 LONGBRIDGE, SALISBURY. TROUBLESOME REACH, Woodbridge.

HOOK. J. C., R.A.,

Living English Painter.

178 THE MOTHER. THE SHEPHERD. THE FISHERMAN'S RETURN.

179 BOY COLLECTING SEABIRDS' EGGS.

HUET. PAUL,

French Artist, deceased.

180*, 181*, 182*, 183*, 184*, 185* LANDSCAPE ETCHINGS.

IRELAND. SAMUEL,

Engraver and Draftsman. Originally a Mechanic in Spitalfields; died 1800.

186 Portrait of WILLIAM HOGARTH.

JACQUEMART. JULES,

Living French Artist.

187 Portrait. *After Franz Hals.*

188 JAPANESE EXECUTION.

189 SOLDIER SEATED.

KEENE. CHARLES,

Living English Artist.

190 Two Etchings of INTERIORS.

191 Four do. FIGURES.

192 Two do. LADIES WORKING.

193 Two do. FRENCH SOLDIER. STUDY.

194 Two do. CANAL. SEASIDE.

LA GUILLERMIE. FREDERIC AUGUSTE,

Contemporary French Artist.

195 Portrait of a LADY. *After Reynolds.*

LALANNE. MAXIME,

Contemporary French Artist.

196* VIEW OF PARIS.

197* DEMOLITION OF BUILDINGS IN PARIS.

198* VIEW OF BORDEAUX.

199 VIEW OF PARIS (Large, on Screen).

LALAUZE. A.,

Contemporary French Artist.

200 THE AMBUSCADE.

LANCON. A.,

Contemporary French Artist.

201 UN VIEUX LION.

LANDSEER. SIR EDWIN, R.A.,

English Painter. Born, 1802; died, 1873.

Selection from a set of Etchings of Sir Edwin Landseer.

202* THE LADIES' PETS.

203* THE SWEEPS.

204* THE BEGGAR.

205* THE WARREN.

206* The Frog.

207* Low Life.

208* The Eagle.

209* Return from Deer Stalking.

210* The Highland Shepherd's Dog.

211 The Donkeys, &c.

212 Four Dogs' Heads.

LEGROS. Alphonse,

Contemporary French Painter. Now living in England.

213 Portrait of Victor Hugo.

214 Portrait of M. Delatre, French Printer of Etchings and Etcher.

215 Study of a Priest.

216 The Organ Player.

217 Study of a Head.

218 A Portrait.

219 The Violoncello Player.

220 A Study of an Old Man.

221 Study of a Woman and Two Men.

222 Study of a Head.

223 The Prodigal Son.

224 The Philosopher Asleep.

225 The Lecturer.

226* The Law Court.

227* Old Monks at Church Service.

228* The Procession of Monks.

229 The Sacrament.

230* The Funeral Procession.

231* Monks—Grace before Meat.

232 The Violoncello Player.

233* The Death of St. Anthony.

234 Behind the Barricades.

235 The Belfry.

236 Landscape, with Man and Woman.

237 The Beggar.

238* Ploughing.

239* Scene from tale by Edgar Poe.

240 The Study.

241 The Blind Beggars—Two States.

242*, 243*, 244*, 245*, 246, 247 Landscapes.

LE RAT. Paul,

Contemporary French Artist.

248 The Game at Cards. *After Meissonier.*

LEWIS. Charles George,

English Engraver.

249 Portrait of Mrs. Susanna Rose.

After the picture by Frederick Sandys.

250, 251, 252, 253 THE MOTHERS.

Set of Etchings after Edwin Landseer.

LEWIS. JOHN FREDERICK, R.A.,

Living English Painter.

254 THE COTTAGE DOOR.

Etched from nature, with a sewing needle, at the Squirrel Inn, Wingfield, near Windsor.

255 JOCKO.

256 ASS AND FOAL.

257 MARE AND FOAL.

258 THE INTERIOR OF A SHED.

259 THE STABLE DOOR.

260 THE WOUNDED DEER.

261 HORSES PLOUGHING.

262 BUCK SHOOTING.

263 RATTLER, the head of a favourite Staghound.

264 SPANIELS.

265 A GERMAN WILD BOAR.

L'HERMITTE. LOUIS,

Contemporary French Artist.

266 After a picture by Legros.

Unique impression, plate destroyed in consequence of the biting-in having failed.

LYVYNS. JOANNES,

Dutch Painter and Engraver. Born at Leyden, 1607; Nagler says he died 1663.

267 DR. EPHRAIM BONUS, a Jew Physician.

MARTIAL. ADOLPHE,

Contemporary French Artist.

268* CADART AND LUQUET'S SHOP IN PARIS.

269* LANDSCAPE. *After Rousseau.*

270 BOY'S HEAD. *After Goupil.*

MEISSONIER. ERNEST,

Living French Painter.

271 GROUP from Rabelais.

272 MAN SEATED SMOKING.

273 OFFICER WRITING—SOLDIER STANDING AT TABLE.

MERCIER. LOUIS,

Contemporary French Artist.

274 Portrait of GENERAL GRANT ON HORSEBACK.

MÉRYON. CHARLES,

Born at Paris, 1821, of English origin, the greatest etcher of modern times, whose works will, ere many years have passed, take rank next to Rembrandt; a man of tender soul, probably derived from his mother. In 1837 he went to the Naval School at Brest. He made several voyages, and from 1842 to 1846, he circumnavigated the globe in the corvette *Le Rhin*. On account of his delicate constitution he gave up the sea-service. Whereon he writes:—"A few words on my past life as a naval officer. I wore the epaulette but a short time. I laid it aside simply because I did not feel sufficiently strong, either physically or morally, to command in all circumstances men, the majority of whom I consider as the most devoted, the most honourable, the best that can be met with. It is with a profound sentiment of sincerity, that I feel honoured in having spent the best part of my youth in the midst of such men, whether officers or sailors. The above-mentioned reason, joined to a natural inclination I have always had for the arts, has made me venture upon the path on which I now walk."

MÉRYON.—*(Continued.)*

Méryon returned to Paris 1847; he painted pictures, in which he failed, for although he possessed in a consummate degree a knowledge of the relative value of light and shade, either his eyes did not appreciate, or his hands could not manipulate, colour. He, thereupon, acquired his first notions of the art of etching, of which he ultimately became the great master. To exercise himself in the handling of the etching point, he made copies of the old masters. His genius was rapidly developing, and Victor Hugo wrote of his works:—"These etchings are magnificent things; this fine imagination should not be fettered in the great contest which it is waging—now in contemplating the ocean—now in contemplating Paris—the breath of the infinite traverses the works of M. Méryon, and makes of his etchings more than pictures—visions."

Old Paris was being demolished; the picturesque swept away; and monuments, revered for their historical associations, ruthlessly destroyed, to be replaced by the monotonous and dreary productions of Imperial Communism. Méryon set to work to preserve, ere it was too late, records of the poetry of old Paris; and produced, with his etching needle, the most marvellous series of works of our time: full of power, of truth, yet of tragic mystery: preserving the details of architecture, he filled up his works with the reflex melancholy of his own soul. But to live he must sell. He had not yet made the taste to admire his works; publishers and buyers would have nothing to do with them. Modest, nervous, tongue-tied, and irritable, he tramped Paris with his folios of etchings, but beyond placing a few impressions in the hands of dealers, who sold little and paid less,—neither public nor private taste, nor patronage did anything for him. In a fit of despair he destroyed the copper plates. Darker days set in upon him, and he passed into—worse than the valley of the shadow of death—the madhouse of Charenton; whence he was released by death.

275 Portrait of BENJAMIN FILLON.

276 Portrait of PIERRE NIVELLE, Eveque de Luçon. *Copy of an old print.*

277 Whole length Portrait. *Copy of an old print.*

278 Portrait of M. BIZEUL.

279 Portrait of M. LECOMPTE. *Etching on vellum.*

280 NEW ZEALAND.

281* OCEANIE. ILOTS À UVEA (Wallis.) PÊCHE AUX PALMES.

282 LE TOMBEAU DE MOLIERE. ANCIENNE PORTE DU PALAIS DE JUSTICE.

283 Présentation au Roi Louis XI. du Valere—Maxime.
Copy of an old print, about 1475.

284 Le Grand-Chatelet a Paris.
After a design made towards 1780.

285 Le Pont au Change, vers 1784.
After a design of Nicolle.

286* Part of Paris, on the Banks of the Seine, towards the end of the 17th Century. *From an old design.*

287 Le Stryge.

288* Le Pont au Change—2nd state: Balloon afterwards taken out, and flight of Birds inserted, as in No. 289.

289* Le Pont au Change—flight of Birds, instead of the Balloon, as in No. 288.

290 La Galerie Notre-Dame.

291 Rue des Chantres, Paris, 1862.

292 The Hotel Dieu, with Towers of Notre-Dame.

293* L'Abside de Notre-Dame de Paris, 1853.

294 Tourelle, rue de la Tixeranderie, démolie en 1851.

295 Tourelle dite de Marat, with Figures in the Sky.

296* Collège Henry IV., ou Lycée Napoléon.—(full of mad fantasy at the top and bottom of the plate —sea at top afterwards taken out, and view of Paris inserted. See No. 297.)

297* Vue à Vol D'Oiseau du Collège Henry IV., ou Lycée Napoléon. (The sea and sky in the former plate (No. 296) taken out, and the view of Paris inserted instead, taken from the top of the Pantheon.)
There are altogether six different states of this plate.

298 St. Etienne-du-Mont, Paris.

299 La Tour de l'Horloge.

300* La Place de la Concorde—(with mad fantasy in the sky.)

301* Bain-froid Chevrier.

302* La Pompe Notre-Dame, 1852.

303* L'Arche du Pont Notre-Dame, 1850.

304* La Morgue, 1850.

305* Le Pont Neuf, 1850.

306 La Rue des Toiles, Bourges.

307 Ancienne Habitation, à Bourges.

MICHELIN. J.

French Amateur Artist. Deceased.

308 Pres le Pont de Crosne.

309 Croissy.

310 River Scene.

MIERIS.

Flemish Artist.

311 Portrait. *Proof.*

MONGIN. M.

Contemporary French Artist.

312 The Officer Reading a Letter. *After Meissonier.*

MOORE. H.

Living English Painter.

313 WATERFALL. DEAD DEER.

NIEL. GABRIELLE, MADEMOISELLE,

Contemporary Amateur Etcher

314 ANCIENNE ÉCOLE DE MEDECINE, Rue de la Bucherie, Paris.

315 PARIS—NOTRE DAME.

316 MAISON RUE DES BERNARDINES, Paris.

317* RESTES GOTHIQUES DE L'HOTEL DIEU DU PARIS.

318* ABSIDE DE ST. JULIEN LE PAUVRE.

O'CONNELL. MADAME,

Living French Artist.

319 Portrait of a ROYALIST.

ORRY. ABEL,

Living French Artist.

320 WINTER.

PALMER. SAMUEL,

Living English Painter.

321, 322 LANDSCAPES.

RAJON. PAUL,

Contemporary French Artist.

323 Portrait of JOHN STUART MILL.
After the picture by Watts, exhibited in the Royal Academy, London, 1874.

324 Portrait of PHILIP IV., King of Spain.
After Velasquez, in the National Gallery, London.

325 Portrait of MRS. SIDDONS.
After the picture by G. Gainsborough, in the National Gallery, London.

326 Portrait of SIR GEORGE YOUNG. *After Reynolds.*

327 Portrait of CANOVA. *After Jackson, R.A.*

328 Portrait of a LADY AND CHILD. *After Reynolds.*

329 THE CHAPEAU DE PAILLE.
After Rubens, in the Peel Collection, National Gallery, London.

330 GEVARTIUS.
After the picture by Vandyck, in the National Gallery, London.

331 Portrait of HENRIETTA MARIA. *After Vandyck.*

332 Portrait of AN OLD LADY.
After picture by Rembrandt, in the National Gallery, London.

333 Portrait of AL. DUMAS PÈRE. Portrait of WAILLEMOT, Dumas' Cook.

334 Portrait of LECOMPTE DE LISLE. Portrait of THEOPHILE GAUTHIER.

335 Portrait of SULLY PRUDHOMME, Poete. Portrait of M. CAIL.

336 Portrait of BARBEY D' AUREVILLY. Portrait of IVAN TOURGUENEFF.

337 CHILD'S HEAD. CHILD, Whole Length. *Two etchings.*

338 MARIE STUART. *Two etchings.*

339 THE ALSACE MARRIAGE. *After Brion.*

340* READING THE SCRIPTURES. *After Brion.*

341 THE PLAN OF THE SIEGE. *After Detaille*

342 GREYHOUNDS, WITH NEGRO, on the Sea Shore. *After Gérome.*

343* UN DUEL APRES LE BAL. *After picture by Gérome.*

344 REMBRANDT IN HIS STUDIO. *After Gérome.*

345 CORPS DE GARDE D'ARNAUTES AU CAIRE. *After Gérome.*

346 JEUNES GRECS A LA MOSQUE. *After Gérome.*

347 ETCHING. *After the picture by Peter de Hooghe, in the National Gallery, London.*

348 THE MUSIC LESSON. *After the picture by Metzu, in the Peel Collection, National Gallery, London.*

349 SALOMÉ. *After Reghault.*

350 THE OLD TEMERAIRE. *After Turner, in the National Gallery, London.*

351 THE QUARREL. *After Vautier.*

352 THE NEGRO'S ADMIRATION OF ART. *After Zamacöis.*

353* UN HACHE-PAILLE, EGYPTIAN.

354 MAN WALKING. *After picture by Meissonier.*

355 MAN SEATED IN A CHAIR READING. *After Meissonier.*

356 MAN READING STANDING AT A WINDOW. *After Meissonier.*

357 THE PAINTER. *After Meissonier.*

358 THE READER. *After Meissonier.*

359 THE SMOKER. *After Meissonier.*

RAYMOND J.

French Artist.

360 to 365 JESUS CHRIST ET LE MAUVAIS RICHE, six eaux fortes.

REDGRAVE. RICHARD, R.A.,

Living English Painter.

366* SYLVAN SCENE.

REMBRANDT VAN RYN.

Born in Leyden, 1608; died at Amsterdam, 1669. The head of the Ancient School of Dutch Painters and Engravers.

Rembrandt was placed under Lastman, who was a celebrated painter of the time, and afterwards under Pinas, a painter of Haarlem. He acquired such reputation with his graver and paint-brush that he was frequently sent for to take portraits in Amsterdam. He established himself in Amsterdam in 1630. Rembrandt married Saskia Uilenburg, 1634, a daughter of a burgomaster and magistrate in Friesland, a man of position, for he dined with William I., Prince of Orange, the day that William was murdered by Balthasar Gerard. Rembrandt now produced a succession of pictures and engravings unparalleled for their originality, their majestic power, their magic chiaroscuro, the marvels of the world. He created a new style by his infinite genius. But, like all geniuses, he had to create the taste that should admire his work. In 1656 this mighty master was declared an insolvent debtor, and all that he possessed was sold under an execution. His insolvency is easily explained. At that time, in Holland, there was great financial distress; works of art were luxuries, and there was no demand for them, at least no means of paying for them; the necessaries of life were hardly to be had. The treasury of the State, exhausted by war, was in a pitiable condition: commerce was paralysed: in Amsterdam, in 1653, there were nearly three thousand empty houses. By the provisions of the will of his first wife he had, on his second marriage, to give up to his son the maternal inheritance; and his own property, when sold, realised, on account of the badness of the times, little more than a quarter of its value. Rembrandt had the friendship and esteem in his own day of Professor Tulp, one of the most renowned men of Amsterdam; and of the Burgomaster Six; of Uyten Bogaert, the chaplain of the Prince of Orange; and of the banker of the same name; of the celebrated preacher Jan Cornelius Sylvius; of the poet Decker, and of Constantine Huygens, the secretary of Prince Frederic Henry. He was married three times, and his last days were spent in poverty.

The Numbers in Brackets refer to Wilson's Catalogue.

367 REMBRANDT'S WIFE.—[W. 361]

368 REMBRANDT AND HIS WIFE.—[W. 19]

369 REMBRANDT, Drawing.—[W. 22]

370 REMBRANDT, leaning on a stone sill.

["This portrait is designed with taste, and is extremely well executed."—W. 21]

371. REMBRANDT, in an oval.—[W. 23]

372 ABRAHAM FRANZ.—[W. 275]

373 JOHN ASSELYN, a Painter.—[W. 279]

374 JOHN CORNELIUS SYLVIUS.

["This is one of Rembrandt's best portraits. It is very scarce, especially a good impression of it; as, the etching being tender, many impressions could not be taken off before the plate was worn."—*Wilson* 282]

375 THE BURGOMASTER SIX.

["This celebrated portrait is one of Rembrandt's best performances."—*Wilson* 287]

376 A YOUNG MAN MUSING.

["This is a finished piece, executed in good taste, and has a fine effect."—*Wilson* 270]

377 DOCTOR FAUSTUS.—[W. 272]

378 ABRAHAM WITH HIS SON ISAAC.—[W. 38]

379 TOBIT BLIND.—[W. 46]

380 THE TRIBUTE TO CÆSAR.—[W. 72]

381 THE RESURRECTION OF LAZARUS.—[W. 77]

382 THE CRUCIFIXION.—[W. 82]

383 THE DESCENT FROM THE CROSS.—[W. 84] (Large on screen.)

384 OUR LORD AND THE DISCIPLES AT EMMAUS.—[W. 92]

385 THE PRODIGAL SON.—[W. 96]

386 THE BAPTISM OF THE EUNUCH.—[W. 103]

387 THE DEATH OF THE VIRGIN.

["The disposition of this subject is grand; it is executed in a masterly manner, and produces a fine effect."—*Wilson* 104.]

388* THE THREE TREES.

["This piece is esteemed one of the best and most finished of all the landscapes of Rembrandt."—*Wilson* 209]

RIDLEY.

Contemporary English Artist.

389 DURHAM.

390 DRAHAM HARBOUR. NORTH DOCK.

ROCHEBRUNE. O. DE,

Contemporary French Artist.

391* VIEW OF PARIS, (Large, on Screen).

RODTTERMONDT.

Native of Holland; flourished about 1640.

392 Portrait of SIR WILLIAM WALLER—1643.

ROPS. FÉLICIEN,

Living French Artist.

393 ET IL FIT PENDRE AU BATTANT DE LA CLOCHE, CELUI QUI SONNE L'ALARME.

394 "SON ALTESSE SERA GRANDE BRULEUSE D' HÉRÉTIQES."

395 DE LUMEY, FIER SEIGNEUR VIVANT EN OPULENCE.

396, 397 FRENCH SUBJECTS.

ROYBET. FERDINAND,

Living Belgian Artist.

398 BACKGAMMON.

SLOCOMBE. C. P. F. AND E.,

Living English Artists.

ETCHINGS OF ENGLISH LANDSCAPE.

Messrs. Slocombe make the following remarks about their etchings:—

"As it is not unfrequently assumed that etching is more fitted for slight sketches than for more complete renderings of the fulness of effect seen in nature, some of the examples of this series may serve in a measure to illustrate the capabilities of the art, the whole of them being pure works of the etching point and aquafortis, untouched by the graver."

399* MOONLIGHT.—St. Ives. Pilchard boats unloading.

400* TINTERN ABBEY AND VALLEY OF THE WYE.

401* WORCESTER, from the Diglis Locks on the Severn.

402* SYLVAN SHADES. High Beech, Epping Forest.

403* STONEHENGE by Moonlight.

404* IN THE NEW FOREST. THE KNYGHTWOOD OAK.

405* THE THAMES AT CHISWICK.

406* STEEPHILL COVE, Isle of Wight.

407 LANE SCENE, Pinner, Middlesex.—Evening.

408* SHIPPING IN THE POOL. Port of London.

409* SHRINKLE HAVEN, Coast of Pembrokeshire.

410* BELOW LONDON BRIDGE, from the Tower Wharf.

SLOCOMBE. C. P. AND F.,

LANDSCAPE ETCHINGS.

411 VIEW OF ROUEN.

412 THE SEINE AT ROUEN.

413 OLD BUILDINGS IN ROUEN.

414 THE CHATEAU OF DIJON.

415 WATCH TOWERS, Walls of Lucerne.

416 THE ZEITGLOCKEN, Thurm, Bern.

417 THE JUNGFRAU, from Interlacken.

418 SUNSHINE AFTER RAIN, Kensington Gardens.

419 SUNSET, Coast of South Wales, near Manorbier.

420 LANE AT PENMAEN MAWR, North Wales.

421 SEVEN WAYS PLAIN, Burnham Beeches.

422 THE WYE AT TINTERN.

TAYLER. FREDERIC,

Living English Painter.

423 TROOPERS. HUNTING SCENE.

THOMAS. PERCY,

Living English Artist.

424 Portrait of WHISTLER.

After a picture by Whistler. Etched for the Catalogue of Whistler's Etchings, compiled by Mr. Ralph Thomas.

425 Portrait of a GENTLEMAN.

426 HOMEWARD BOUND—A Portrait.

457 A FARMER'S OWN BOY.

428 THE OPERA—A Portrait.

429 ON THE PIER AT DEAL.—A Portrait.

430 TEMPLE BAR AT THREE O'CLOCK IN THE MORNING—1869.

431 MOONLIGHT. Two etchings.

432 THE WRECK OF THE GARIBALDI, Littlehampton.

433 RAILWAY TRAVELLERS—Evening.

434 WAITING FOR A SHOWER—Deal.

435 BY THE SEA-SHORE, DEAL.—Two etchings.

436 DEAL BEACH.—Two etchings.

437 GOD SPEED YOU.—By the Sea.

TOURNY. JOSEPH GABRIEL,

Contemporary French Artist.

438 Portrait of MASACCIO.

URWICK. WILLIAM HENRY,

English Amateur.

439 VIEW ON CLAPHAM COMMON, London.
Three impressions of the same etching. The different effects are produced by printing only.

UNGER. WILLIAM,

Contemporary German Etcher.

440 Portrait of FRANK HALS. Portrait of WILLIAM UNGER.

441 BANQUET OF THE OFFICERS OF THE CIVIC GUARD OF ST. GEORGE, dated 1616.

After Picture by Frank Hals, in the Museum at Haarlem.

442 HAIL, FIDELITY!

Also designated, SIR RAMP AND HIS MISTRESS.

Signed F. Hals, 1623; after a Picture by Frank Hals, at Haarlem.

443 BANQUET OF THE OFFICERS OF THE CIVIC GUARD OF ST. GEORGE, IN 1627.

From a picture by Frank Hals, in the Museum at Haarlem.

444 BANQUET OF THE OFFICERS OF THE CIVIC GUARD, THE CLUVENIERS, IN 1627.

After a picture by Frank Hals, in the Museum at Haarlem.

445 BERESTEYN'S LITTLE DAUGHTER, 1630—1633.

After the picture by Frank Hals, in the Beresteyn Asylum, at Haarlem.

446 MEETING OF THE OFFICERS OF THE CIVIC GUARD, THE CLUVENIERS, IN 1633.

After the picture by Frank Hals, in the Museum at Haarlem.

447 THE OFFICERS AND NON-COMMISSIONED OFFICERS OF THE CIVIC GUARD OF ST. GEORGE, IN 1639.

After the picture by Frank Hals, in the Museum at Haarlem.

448 THE GOVERNORS OF ST. ELIZABETH'S ASYLUM, IN 1641.
After a picture by Frank Hals, in the Museum at Haarlem.

449 THE GOVERNORS OF THE ASYLUM FOR OLD MEN IN 1664.
After the picture by Frank Hals, in the Museum at Haarlem.

450 THE GOVERNORS OF THE ASYLUM FOR OLD WOMEN IN 1664.
From the picture by Frank Hals, in the Museum at Haarlem.

451 THE MADONNA AND SAINTS.
After the picture by Rubens.

452 WATERFALL. *After the picture by Ruysdael.*

453 Portrait of A MAN. *After a picture by Antonio More.*

454 Portrait of A MAN. *After a picture by Tintoretto.*

455 ADAM AND EVE. *After the picture by Palma Vecchio.*

VALENTIN. HENRI AUGUSTIN,

Living French Artist.

456 ALBANIANS PLAYING AT CHESS. *After Gérôme.*

VALERIO. THEODORE,

Contemporary French Artist.

457,* 458,* 459,* 460 to 466 SELECTIONS FROM ETCHINGS—Illustrative of the People of the Danubian Provinces.

VANDYCK. ANTHONY,

Portrait and History Painter. Born in Antwerp, 1599.

His mother, perceiving him to be gifted by nature with superior talents, encouraged and assisted him. In 1615 he became a pupil of Rubens—in 1621 Vandyck went to Italy, where he stayed for five years, and painted many pictures in all the chief cities—he returned to Antwerp towards the end of 1626—he remained in Flanders more than five years after his return from Italy—painted most of the great men engaged in the commencement of the Thirty Years' War—invited to Holland by Frederick of Nassau, Prince of Orange, where he painted this prince and many other persons of rank—Vandyck visited England in 1632—Lord Arundel introduced him to the notice of King Charles I., who assigned him a house in Blackfriars, as well as a summer residence at Eltham, and often went in his barge from Whitehall to Vandyck's studio, and remained there for hours to watch the painter at his work. In three months after his arrival in England the King conferred on him the honour of knighthood, and in 1633 settled on nim a yearly pension of £200—munificently patronised by the sovereign and the nobility, and accustomed to the princely style in which Rubens lived, and himself living for the most part, during his residence in Italy, in the palaces of his patrons, he had imbibed a high relish for the luxuries of life, and he now indulged in a prodigality of expense. He was given to gallantry, and lavish towards his mistresses. Once when Charles asked him if he knew what it was to want three or four thousand pounds, Vandyck replied, "Yes, Sire, he who keeps his house open for his friends, and his purse for his mistresses, will soon find a vacuum in his coffers." He became involved in his circumstances—the King and his friends promoted a marriage between Vandyck and Maria Ruthven, a young lady of great personal attractions attached to the household of Henrietta Maria—he went to Flanders with his wife in 1640, and thence to Paris. After residing there two months he returned to England. The gathering storm of the Civil War was rapidly approaching. In March, 1641, Vandyck saw the Royal Family dispersed (forced by tumults countenanced and secretly organised by the leaders of the Republican party), and in the May following his noble friend and patron, the Earl of Strafford, was brought to the scaffold. His spirit crushed, his bodily ailments increased, it became evident that his end was approaching. The King offered £300 (equal to £1,000 of our money) to the physician who could preserve his life. No efforts could save him—he lingered on, and died at the early age of 42, at his house in Blackfriars, on the 9th of December, 1641, and was buried in Old St. Paul's.

467 ECCE HOMO.

468 Portrait of JOANNES BREUGEL.

469. TITIAN AND HIS MISTRESS.

VEYRASSAT. Jules Jacques.

Contemporary French Painter.

470 The Ferry.

WHISTLER. James Abbot McNeill.

Contemporary Painter and Etcher.

[*The numbers in brackets refer to Mr. Thomas's Catalogue of Whistler's Etchings.*]

PORTRAITS.

471 Portrait of James Abbott McNeill Whistler—Dry Point.—[No. 65]

472 Portrait of Arthur Seymour—Dry Point.—[No. 59]

473 Do. M. Axenfeld—Dry Point.—[No. 52]

474 Do. Monsieur Becquet.—[No. 54.]

475 Portrait of M. Davis—Dry Point.—[No. 66]

476 Portrait of Delâtre, the Printer.—[No. 14]

477 Portrait of Mons. Drouet, Sculptor.—[No. 55]

478 Portrait of Bibi L'Allouette.—[No. 30]

479 Portrait of a Lady—Dry Point.—[No. 76]

480 Portrait of Miss Fanny—Dry Point.—[No. 77]

481 Portrait of Miss Florence—Dry Point.—[No. 79]

482 Portrait of Miss Elinor—Dry Point.—[No. 78]

483 Portrait of Mr. Mann—Dry Point.—[No. 72]

484 Portrait of M. RIAULT, known as "Le Graveur"—Dry Point.—[No. 58]

485 Portrait of BIBI VALENTIN.—[No. 26]

486 Portrait of a LADY—Dry Point.—[No. 71]

487 Portrait of a YOUNG LADY—Dry Point.—[No. 51]

THE THAMES SET.

488 LONG SHORE MEN.—[No. 45]

489 THE HOUSES OF PARLIAMENT, with a View of Old Westminster Bridge.—[No. 36]

490 THAMES WAREHOUSES.

491 OLD HUNGERFORD BRIDGE.—[No. 37]

492 THE LIMEBURNERS.—[No. 38]

493 VIEW OF THE THAMES from Thames Tunnel Pier.—[No. 42]

494 CADOGAN PIER.—[No. 64.]

495 ROTHERHITHE.—[No. 41.]

496 THAMES POLICE.—[No 43.]

497 TYZACK WHITELEY AND CO.—[No. 40.]

498 BILLINGSGATE.—[No. 34.]

499 BLACK LION WHARF.—[No. 35.]

500* CHELSEA WHARF.—[No. 75]

501 LIMEHOUSE.—[No. 39.]

THE FRENCH SET.

502 LIVERDUN.—[No. 2]

503 LA RÉTAMEUSE.—[No. 3]

504 EN PLEIN SOLEIL.—[No. 4]

505 THE UNSAFE TENEMENT.—[No. 5]

506 LA MÈRE GÉRARD.—[No. 6]

507 STREET AT SAVERNE—Night.—[No. 7]

508 LITTLE ARTHUR—Two States.—[No. 8]

509 LA VIÉILLE AUX LOQUES.—[No. 9]

510 ANNIE—Three States.—[No. 10]

511 LA MARCHANDE DE MOUTARDE.—[No. 11]

512 FUMETTE.—[No. 12]

513 THE KITCHEN.—[No. 13]

MISCELLANEOUS SUBJECTS.

514 NURSEMAID AND CHILD—Two States.—[No. 21]

515 GREENWICH PENSIONER.—[No. 15.]

516* READING BY LAMP LIGHT—Two States.—[No. 24]

517 SOUP À TROIS SOUS—[No. 25]

518 READING IN BED.—No. 29]

519 INTERIOR DE CHIFFONIER [No. 31]

520 FINETTE—with a View of Paris from the Window.—[No. 56]

521* THE FORGE—Dry Point.—[No. 57]

522 HEAD OF A FEMALE—Dry Point.—[No. 60]

523 Study of a FEMALE FIGURE.—[No. 61]

524 A ROOM—AN OLD WOMAN SITTING AT A WINDOW—Dry Point.—[No. 62]

525* THE STORM—Dry Point.—[No. 74]

526 Study of A WOMAN STANDING UP—Dry Point.—[No. 80]

WILKIE. SIR DAVID,

Born 1785; died, at sea, 1841.

527 to 530 SET OF ETCHINGS, given by Wilkie to Sir Edwin Landseer.

WORLIDGE. THOMAS,

English Engraver.

531 Portrait of JOHN EVELYN.

WYNGAERDE. FRANCISCUS VANDEN,

532 Portrait of LUCAS VOSTERMANS. *After Lyvyus.*

YVES. PHILIPPE,

Contemporary French Artist.

533 Portrait of SASKIA UILENBURG—Rembrandt's First Wife.
After Rembrandt.

ZEEMAN. REMY,

Dutch Painter and Engraver, born at Amsterdam, 1612.

534 to 537. EIGHT ETCHINGS OF PARIS AND ITS ENVIRONS.
Very interesting views of old Paris; they were copied by Méryon.

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INDEX.

Arranged alphabetically under the Names of the Subjects, with references to the Etchers and Numbers in the Catalogue.

Agamemnon. The breaking up of the, by Haden, 167

Amaryllis, by Flameng, 116

Animals, by Ansdell, 1; by Bodmer, 5, 6; by Lançon, 201; by Landseer, 202 to 212; by C. G. Lewis *(after Landseer)*, 250 to 253; by Lewis, J. F., 255 to 265; by Moore, 313.

Barbey d'Aevilly. Portrait of, by Rajon, 336

Becquet. M., by Whistler, 474

Benjamin's Coat brought to Jacob, by Henriette Brown, 39

Bern, by Slocombe, 416

Bizeul. Portrait of, by Méryon, 278

Bordeaux, by Lalanne, 198

Boucher. Nymphs, after, by Boilvin, 16

Bourges, by Méryon, 306, 307

Breughel. Portrait of, by Vandyck, 468

Brion, after, by Rajon, 339, 340

Cam Mellyr, by Edwards, 94

Canova, *(after Jackson)* by Rajon, 327

Carlos. Don Baltasar *(after Velasques)* by Goya, 139

Chester, by Edwards, 92

Christ Healing the Sick, *(Copy of Rembrandt)* by Flameng, 106

Cinderella, by Cruikshank, 70

Coppenol, by Frey 125

Cruikshank. George, Portrait of, 63

Corot. Portrait of, by Grenaud, 140

Deal. Views taken at, by Thomas, 429, 434, 435, 436

Delacroix, after, by Flameng, 109

Delatre. Portrait of, by Legros, 214; by Whistler, 476.

Detaille, after, by Rajon, 341

Dijon, by Slocombe, 414

Drouet. M., Portrait of, by Whistler, 477

Dumas Père. Portrait of, by Rajon, 333

Duran. Portrait of Madame Feydeau, after, by Flameng, 102

Durer. Copy of Carving by Albert, by Flameng, 107

Erasmus, *(after Holbein)* by Braquemond, 35
Eton. Views at, by Chattock, 45 to 51
Evelyn. John, Portrait of, by Worlidge, 531
Feydeau. Portrait of Madame, *(after Duran)* by Flameng, 102
Figures. Sketches of, by Detaille, 83
Fillon. Benjamin, Portrait of, by Méryon, 275
Fromentin. Camel and Arabs, by Boilvin, 14
Gauthier. Théophile, Portrait of by Rajon, 334
Gérome. Rembrandt after, by Rajon, 344; after, by Rajon, 345; after, by Rajon, 346; Arabs, after, by Valentin, 456; The Duel, after, by Rajon, 343; after, by Rajon, 342.
Gevartius, *(after Vandyck)* by Rajon, 330
Goupil. Boy's Head, after, by Martial, 270
Graham. Portrait of Mrs., *(after Gainsborough,)* by Flameng, 101
Grant. Portrait of General, by Mercier, 274
Guizot. Portrait of, *(after Baudry)* by Flameng, 100
Haden. Thomas, portrait of, by Haden, 141
Hals. Frans, Portrait of, by Unger, 440
Hals. Portrait, after, by Boilvin, 13
Hals, after, by Unger, 441 to 450
Henrietta Maria, *(after Vandyck)* by Rajon, 331
Hogarth. Portrait of, by Ireland, 186
Hooghe. Peter de, after, by Rajon, 347
Hop-o'-my-thumb, by Cruikshank, 71
Hotel de Ville, Paris. The, before and after the Commune, by Brunet-Desbaines, 41
Ingres. Portrait of, by Flameng, 103
Isaac. The Sacrifice of, by Bol, 18
Ivan Tourguenoff, by Rajon, 336
Jack and the Bean Stalk, by Cruikshank, 69
Jack Sheppard, by Cruikshank, 64, 65
Japanese Execution, by Jacquemart, 168
Jungfrau. The, by Slocombe, 417
Landscapes, by Brandard, 21 to 30; by Creswick, 60, 61, 62; by Daubigny, 73; by De Cock, 74; by Delatre, 75, 76, 78 to 81; by Edwards, 85 to 89; by Haden, 142 to 166, 168; by Heseltine, 171 to 177; by Huet, 180 to 185; by Legros, 242 to 247; by Martial, *(after Rousseau)* 269; by Michelin, 308, 309, 310; by Orry, 320; by Palmer, 321, 322; by Redgrave, 366; by Slocombe, 399 to 422
Lecompte. M., Portrait of, by Méryon, 279
Lecompte de Lisle. Portrait of, by Rajon, 334
Levy. Salomé, after, by Boilvin, 12
Leys, after, by Braquemond, 32
London, by Edwards, 90, 91; by Slocombe, 408, 410; by Whistler, 488 to 501
Lucerne, by Slocombe, 415
Margaret of Austria, *(after Velazquez)* by Goya 138
Marguerite, *(after Tissot)* by Courtry, 55
Marie Stuart, by Rajon, 338
Masaccio. Portrait of, by Tourny, 438
Medway. The, by Edwards, 93
Meissonier. La Halte, after, by Flameng, 111; The Painter and Connoisseurs, by Flameng, 112; The Reckoning, by Fournier, 124; The Sleeping Soldier, by Gaucherel, 127; by Le Rat, 248; by Mongin, 312; by Rajon, 354 to 359.
Méryon. Portraits of, by Braquemond, 36, 37; in the Madhouse at Charenton, by Flameng, 36.
Metzu, after, by Rajon, 348
Mill. John Stuart, Portrait of by Rajon, 323
Mirabeau. Portrait of, by Henriquel-Dupont. 169
Miser's Daughter. The, by Cruikshank, 66

Molière's Tomb, by Méryon, 282
More. Antonio. Portrait, after, by Unger, 453
Munkacsy, after, by Flameng. 108
New York, by Bonsonge. 19
New Zealand, by Méryon. 280
Night Watch. The, *(after Rembrandt)* by Flameng. 110
Nivelle. Pierre, Portrait of, by Méryon. 276
Norwich, by Heseltine, 176
Orange. William Prince of, by Captain Baillie, 2
Overbeck. Portrait of, *(after Hauser)* by Flameng, 104
Palma. Adam and Eve, after, by Unger 455
Pardenick, by Edwards 95
Paris, by Edwards, 96; by Branet-Desbaines, 41; by Lalanne, 196, 197, 199; by Martial, 268; by Neil, 314 to 318; by Méryon, 284 to 305; by Rochebrune, 389.
Perseus, by Chifflart, 53
Philip III, *(after Velazquez)* by Goya, 137
Philip IV, *(after Velazquez)* by Rajon, 324
Poe. Edgar, Scene from, by Legros, 239
Portrait of a Lady, *(after Hals)* by Boilvin, 13; of French Actors, by Gaucherel, 128; *(after Hals)* by Jacquemart, 187; *(after Reynolds)* by La Guillermie, 195; by Mieris, 311; by O'Connel, 319; *(after Reynolds)* by Rajon, 328; *(after Rubens)* by Rajon, 329; *(after Rembrandt)* by Rajon, 332; by Whistler, 471 to 487.
Portraits. See others under their names.
Prodigal Son. The, by Callot, 43, 44; by Legros, 223; by Rembrandt, 385.
Puss in Boots, by Cruikshank, 72
Rabelais. Scene from, by Braquemond, 33; Group from, by Meissonier, 271.
Rajon. Portrait of, by Boilvin, 11
Regnault. The Harem, after, by Flameng, 114; Salomé, by Boilvin, 12; Salomé, by Courtry, 56.
Rembrandt's Christ Healing the Sick, copy by Flameng, 106; The Night Watch, copy by Flameng, 110.
Rookwood. Turpin's Ride to York, by Cruikshank 67
Rose. Mrs Susanna, Portrait of, *(after Sandys)* by Lewis 249
Rouen, by Slocombe, 411, 412, 413
Rousseau. Landscape after, by Martial, 269
Rubens. Madonna after, by Unger, 451
Ruysdael. Waterfall after, by Unger, 452
Ruyter. Admiral Michael, by Blootelingh, 3
Salomé, *(after Levy)* by Boilvin, 12; *(after Regnault)* by Courtry, 56; *(after Regnault)* by Rajon, 349.
Schreyer. Charge d'Artillerie, after, by Flamerg, 115
Sheppard. Jack, Scenes from, by Cruikshank, 64, 65
Shipping, by Hervier, 170
Siddons. Mrs., Portrait of, *(after Gainsborough)* by Rajon, 325
Stonehenge, by Slocombe, 403
Studies, by Feyen-Perrin, 97, 98, 99
Sully Prudhomme. Portrait of, by Rajon, 335
Sunset, by Claude, 54
Tasso in Prison, *(after Delacroix)* by Flameng, 109
Temeraire. The Old, *(after Turner)* by Rajon, 350
Temple Bar, by Thomas, 430
Terburg. Portrait of William, Prince of Orange, after, by Baillie, 2
Thames. The, by Whistler, 488 to 501
Timbal. Jeune Fille Florentine, after, by Flameng, 105
Tintern Abbey, by Slocombe, 400, 422
Tintoretto. Portrait after, by Unger, 454

Tissot. Marguerite, after, by Courtry, 55
Titian. by Vandyck, 469
Toulmouche, after, by Flameng, 113
Turner. Burial of Wilkie, after, by Brunet-Desbaines, 42; The Old Temeraire, after, by Rajon 350
Van Eyck. Portrait after, by Gaillard, 126
Van Marcke. Mill and Cattle, after, by Courtry, 58; Rope-walk with Cattle, after, by Courtry, 59.
Vautier. The Quarrel, after, by Rajon, 351
Victor Hugo. Portrait of, by Legros, 213
Vostermans. Portrait of, by Wyngaerde, 532
Waillemot. Portrait of, by Rajon, 333
Waller. Sir William, by Rodttermondt, 392
Waterloo, by Desbrosses, 82
Whistler. Portrait of, *(after picture by Whistler)* by Thomas, 424; Portrait of, by himself, 471
William, Prince of Orange. Portrait of, by Capt. Baillie, 2
Wilkie. Sir David, Burial of, by Brunet-Desbaines, 42
Windsor Castle. Illustrations of, by Cruikshank, 68
Worcester, by Slocombe, 401
Wouvermans, after, by Boilvin, 17
Young. Sir George, Portrait of, *(after Reynolds)* by Rajon 326
Zamacois. The Priests, after, by Courtry, 57; by Rajon, 352

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